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TIN ENAMELLED POTTERY

No. '05-110.

MAIOLICA TILE PANEL (35 inches in height).
Yellow, Blue. Green and Ochreous Red.
Faenza (?), Italy, Seventeenth Century

ART PRIMER

PENNSYLVANIA MUSEUM AND SCHOOL
OF INDUSTRIAL ART, PHILADELPHIA

TIN ENAMELLED POTTERY

MAIOLICA, DELFT
AND OTHER
STANNIFEROUS FAIENCE

BY

EDWIN ATLEE BARBER, A.M., PH.D.

CURATOR

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1907

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PREFATORY.

The *Art Primers* of the Pennsylvania Museum and School of Industrial Art are designed to furnish, in a condensed form, for the use of collectors, students and artisans, the most reliable information, based on the latest discoveries relating to the various industrial arts. Each monograph, complete in itself, contains a historical sketch, a review of processes, descriptions of characteristic examples of the best productions, and all available data that will serve to facilitate the identification of specimens. In other words, these booklets are intended to serve as authoritative and permanent reference works on the various subjects treated. The illustrations employed, unless otherwise stated, are reproductions of examples in the Pennsylvania Museum collections.

In these reviews of the several branches of ceramics the geographical arrangement used by other writers has given place to the natural or technical classification, to permit the grouping together of similar wares of all countries and times, whereby pottery, or opaque ware, is classified according to *glaze*, its most distinctive feature, while porcelain, or translucent ware, is grouped according to *body* or *paste*.

In preparing the material for *Tin Enamelled Pottery*, the author has consulted the principal authorities on the various branches of the subject, but he is particularly indebted, for many of the facts presented, to the South Kensington Handbook on *Maiolica*, by T. Drury E. Fortnum; *Europäischen Fayencen*, by Dr. Justus Brinckmann; *English Earthenware and Stoneware*, by William Burton; *French Faience*, by M. L. Solon; *Histoire des Faiences Patriotiques sous La Révolution*, by M. Champfleury; *Dictionnaire de la Ceramique*, by Édouard Garnier; *Dutch Pottery and Porcelain*, by W. Pitcairn Knowles; *Hispano-Moresque Ware of the Fifteenth Century*, by A. van de Put; *Old English Pottery, Named, Dated and Inscribed*, by John Eliot Hodgkin and Edith Hodgkin, and *Histoire Generale de la Faience Ancienne*, by Ris Paquot. The matter relating to Talavera ware and the recently discovered Mexican or Puebla maiolica appears here for the first time.

E. A. B.

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TIN ENAMELLED POTTERY

TIN ENAMELLED POTTERY.

CHARACTERISTICS.

Tin Enamelled Pottery, known also as Stanniferous Faience (from *stannum*, the Latin word for tin), is a coarse, more or less porous, ware covered with a heavy, opaque, putty-like white enamel, resembling in appearance thick white lead paint, which, as a rule, shows on the under sides of pieces, or the backs of plates, in ridges or drops where its flow has ceased. The word *enamel*, as here used, signifies an opaque coating on the ware, as distinguished from *glaze*, which is transparent or translucent. True maiolica and delft wares are enamelled, ordinary pottery, such as modern red or brown kitchen ware, is glazed. Tin enamel is a composition of glass and oxide of lead, to which has been added a certain portion of oxide of tin. The latter ingredient produces the white, opaque effect; hence the name, *stanniferous enamel*.

ORIGIN.

It is not known exactly when and where tin was first used in the glazing of earthenware. It is a well established fact that the bricks of Babylonia and Assyria were coated with a white stanniferous enamel many centuries before the appearance of maiolica in Italy. At a later period tin enamel was in use by the Arabs, and early in the fourteenth century this method of glazing was extensively employed by the Moorish potters of Spain. It was not until the fifteenth century, however, that the so-called Hispano-Moresque wares of Malaga and Valencia, and the maiolica of the Italian potters began to be produced in abundance.

For convenience of study we may divide Tin Enamelled Pottery into three groups, as follows:

I. Maiolica of Italy, Spain and Mexico.
II. Delft of Holland and England.
III. Stanniferous Faience of Other Countries.

I. *MAIOLICA.*

The word Majolica, or Maiolica, is derived from Majorca, the name of the island where the ware is supposed to have originated. At first the term was restricted to tin-enamelled wares decorated with metallic lustres, but later it was applied to all stanniferous faience of Italy and Spain. The earliest example of tin-enamelled ware of Italian workmanship that is known was executed by Luca della Robbia in 1438. Throughout the fifteenth, sixteenth, seventeenth and eighteenth centuries maiolica continued to be produced extensively in these countries.

PROCESSES.

Maiolica ware was subjected to two firings. The body itself was first baked. Then the biscuit was dipped in the liquid enamel preparation, and after this was allowed to dry the decorations were painted on the absorbent surface. The ware was then dipped in a bath of transparent glaze which served to protect the decoration and give it greater brilliancy. This thin film was called by the Italian potters *coperta* or *marzacotto*. It was composed of sand, potash and oxide of lead. The ware was then subjected to a second firing, which liquefied the enamel and fixed the painted colours.

On the other hand, some of the stanniferous faience of other European countries was fired three times, first the ware itself, then the enamel, and finally the decorations, as in the later productions of France and Germany.

FORMS OF MAIOLICA VESSELS.

Among the numerous shapes of maiolica vessels are many characteristic forms, which are known by specific names:

ALBARELLO, a drug jar of cylindrical shape, with straight or slightly concave sides.

BACILE, a deep, bowl-shaped dish.

BACINO, a dish or basin used as an architectural ornament, built in the walls of old churches or other edifices.

CANESTRELLA, a fruit dish, moulded and usually having a pierced or openwork rim.

DISC, a flat, circular tile for insertion in the walls of buildings.

ONGARESCHA, a cup or bowl, mounted on a low foot.

STAFFORDSHIRE.

The Delft ware produced in Staffordshire is coarser in body, glaze and decoration than that of other English varieties. The enamel possesses a yellowish hue. The backs or bottoms of pieces are usually coated with lead glaze instead of enamel, while the decorations, in blue, with dashes of green and yellow, are extremely crude. Most characteristic are the large circular dishes or plaques, with rudely drawn figures of royal personages, Adam and Eve and other biblical subjects, with trees roughly daubed on with a sponge. Delft was made at several places in Staffordshire from about 1680 until late in the following century.

BRISLINGTON.

At Brislington, near Bristol, tin-enamelled pottery, of a hard, coarse, reddish body, was produced to a limited extent in the eighteenth century. It was embellished with blue designs and sometimes with crudely painted copper lustre ornamentation. The ware was of a cheap character and thinly coated with a coarse yellowish enamel.

WINCANTON.

Delft ware was also made at Wincanton, in Somerset, to a limited extent for a few years previous to 1750, but little is known of the products of this unimportant factory. A few examples are in the British Museum.

III. *STANNIFEROUS FAIENCE OF OTHER EUROPEAN COUNTRIES.*

FRANCE.

The earliest stanniferous faience produced in France in the sixteenth century was executed by Italian potters in imitation of the earlier maiolica, but gradually a national style was developed by the French potters who succeeded them.

The stanniferous faience of France is distinguished by its soft, porous body, usually of a dirty cream or pale brown color, but is frequently a pronounced pink. The enamel is white or pinkish, occasionally tinted a bluish- or greenish-white. It covers both sides.

The decorations at first were painted on the dry enamel before firing; later they were painted over the fired enamel. At several places gilding was used.

While the body and enamel of French faience closely resemble those of the Italian and Dutch potters, the decorative treatment is of an entirely different character. The paintings, as a rule, are more carefully executed, and, in the later products, include a wider range of colours, along which the reds, pinks and greens are conspicuous.

The French *faienciers* never used a lead glaze (marzacotto of the Italian majolists) over the enamel.

The principal forms of French faience are plates, platters, plateaux, tureens, pilgrim bottles, ewers, statuettes, trays, jardinieres, sugar sifters, barber's basins, clock cases, vases and various pieces of table services.

STYLES OF DECORATION.

A marked tendency toward conventionalism is to be observed in much of the stanniferous faience of the French potters. Among the most pronounced styles of decoration are the following:

ARMORIAL. Heraldic designs as a central decoration, with arabesque or set border patterns.

BRODERIE. The imitation of set embroidery or lace patterns, first practised at Rouen.

CAMAIEU. Painted in a single colour outlined with a darker shade of the same.

CORNE. A pattern which originated at Rouen, in which the principal decorative motive is a cornucopia of brightly-coloured flowers.

GRISAILLE. Painted in various shades of gray.

ITALIAN. The imitation of old maiolica in design and colouring as seen in the early products of Nevers, Rouen, Lyons, Nimes and other French faience centres.

LAMBREQUINS. A conventionalised pattern suggested by the radiating traceries and pendant ornamentation of a lambrequin, first used on some of the old Rouen faience.

MONOCHROME. Decorated in a single uniform tone of colour.

PARTIOTIQUE. Trophies of arms, musical instruments, flags and inscriptions of a patriotic nature used as decorative motives at Nevers and other places during the Revolution of 1789.

PEINTURE SUR EMAIL CRU. Painted on the dry enamel before the first firing; underglaze, or inglaze (first period).

PEINTURE SUR EMAIL CUIT. Painted on the baked ware; overglaze (second period).

PILGRIM'S BOTTLE, a bottle-shaped vase or flask with flattened front and back, usually having modelled handles.

SALIERA, a salt cellar.

SCODELLA OR SCUDELLA, a bowl with short stem and foot.

SCODELLA DA DONNA DI PARTO, a set of vessels made to fit together in the form of a vase or urn, consisting of the *scodella*, or broth bowl, on which is placed the *tagliere* or plate for bread, which serves as a lid; on this the *ongaresche* or drinking cup, inverted, is surmounted by a covered *saliera*, or salt cellar. These sets were used by ladies during confinement, but only separate pieces are now found in collections.

TAZZA, same as Scudella.

TAGLIERE, a shallow plate.

TONDINO, a plate with broad rim or marly and deep centre or cavetto.

VASE, an amphora-shaped vessel of decorative form, usually with two twisted, convolute or serpentine handles, sometimes modelled in the forms of heads, human figures, cupids, animals, etc.

VASO DI SPEZIERIA, a pharmacy vase or electuary pot, with handle and spout.

VASO SENZA BOCCA (a vessel without a mouth), a jug with closed top and an opening at the bottom through which it was filled. When placed upright the contents could be poured out of the spout.

STYLES OF DECORATION.

Among the characteristic styles of decoration employed by the maiolica painters, particularly as border designs, are the following:

BERETTINO. Designs reserved in white, heightened with brownish yellow on a darker ground.

CANDELIERE or CANDELLIERE. Grotesque figures of animals and men symmetrically arranged on either side of, or about, a central stem. Frequently seen in Castel Durante and Urbino wares.

CERQUATE. Patterns composed of oak leaves and acorns, usually in yellow on a blue ground, encircling a central design. Found on many productions of Castel Durante and other fabrics.

FIORI. Combinations of flowers and birds.

FOGLIE. Designs consisting entirely of leaves.

FRUTTI. Combinations of fruits and leaves.

GROTESCHE. Combinations of grotesque figures of men, women and animals, with foliated extremities, etc.

ISTORIATO. Subject painting, historical, mythological, biblical, etc.

This style of decoration usually covers the entire surface and is especially characteristic of Urbino and Faenza wares.

PAESI. Landscapes and buildings.

QUARTIERE. Divided into equal compartments, either radiating from the centre, as on plates, or in vertical panels, as on vases and drug jars.

RABESCHE. Arabesque patterns.

SOPRA AZZURO. Designs reserved in pale gray, heightened with white, on a dark blue ground.

SOPRA BIANCO (OR BIANCO SOPRA BIANCO). White designs painted on a white or slightly tinted ground.

TIRATA. Interlaced ribbons, or strapwork.

TROFEI. Designs in which trophies of arms, musical instruments, tools, etc., are prominent motives. Particularly characteristic of the Urbino wares.

ITALY.

The attribution of maiolica wares is frequently a matter of considerable difficulty, owing to the great similarity in colouring and decorative work of different localities, and the absence or scarcity in collections of signed or marked examples by which other pieces can be identified. Many of the best potters and artists carried the art from one place to another, and introduced the same methods and styles of decorative treatment at widely separated points. There are, however, some well-marked characteristics which distinguish particular products, that enable the expert to assign the latter to their proper sources with a tolerable degree of certainty. The principal seats of maiolica production in Italy were as follows:—

FAENZA.

The town of Faenza was one of the earliest centres of the manufacture of maiolica in Italy. Enamelled pottery was made here in the latter part of the fifteenth century, and continued to be produced down to recent times.

Characteristics: Wide borders, with grotesques and figures, painted *a berettino*, or *sopra azzuro*. A large number of drug vases and electuary pots were made here. The predominating colours are yellow, dark blue and a peculiar red used in draperies, called "*vergiliotto*," similar to the ochreous red employed by the Urbino potters. The albarelli are usually

No. '03-506. No. N. 967.

1. MAIOLICA ALBARELLO (9¾ inches in height).
Yellow and Green, on Dark Blue Ground. Caffagiolo, Italy, Seventeenth Century.

2. MAIOLICA ALBARELLO (10¾ inches in height).
Ochreous Red, Yellow and Green, on Dark Blue Ground. Faenza, Italy, Seventeenth Century.

No. '03-601.

3. MAIOLICA BENITIER (17½ inches in height).
Green, Blue, Greenish Gray and Ochreous Red.
Faenza, Italy, Seventeenth Century.

decorated in compartments or panels (*a quartiere*), frequently bearing on one side a profile head and often the name of a drug in Gothic lettering. Scriptural subjects were often painted on the Faenza wares. Frequently the letters S. P. Q. R.* appear in the decorations. Some writers assert that the word *faience* is derived from the name of this town.

An albarello, in the Museum collection, in blue, orange and pale copper green, may be attributed to Faenza (see No. 2). The decorations consist of coarsely painted leaves and flowers, and on the front the head of a man.

An unusual example of Faentine maiolica in the Museum collection is a benitier, seventeen and a half inches in height, representing a hermitage. On one side is the figure of a monk, and on the other a crucifix (see No. 3). The colours are a brownish orange, green, blue and greenish gray. The illustration facing the title page shows a large tile panel in the Museum collection.

CASTEL DURANTE.

Castel Durante was also one of the oldest centres of maiolica manufacture. The earliest dated examples belong to the beginning of the sixteenth century. The best period was from 1508 to 1580.

Characteristics: A pale buff-coloured paste; paintings of grotesques, scrolls, leaves, trophies, musical instruments and cupids or "amorini." Plates with subject scenes are frequently edged with yellow lines. The carnations in the decorations are usually of an olive green, while the peculiar red of the Urbino palette is absent. Pharmacy jars, vases and bottles were extensively produced.

URBINO.

The city of Urbino was justly celebrated in the sixteenth century for the beauty of its maiolica wares. Among its products were well-executed vases, pilgrim bottles and drug pots, often possessing serpent handles and mask spouts. The large plaques or *bacili* are frequently painted with biblical subjects, scenes from Roman history, games of children, etc., in the *istoriato* style, in which a large number of figures usually appear.

Characteristics: Urbino pieces are frequently edged with a heavy

* *Senatus Populusque Romanus*, The Senate and the Roman People.

yellow line. An ochreous red or reddish orange colour in the decorations is a striking feature of this ware. The letters S. P. Q. R.* occur occasionally on Urbino maiolica.

A scodella, or shallow bowl on a low foot, which may be attributed to Urbino, bears a painting, in the *istoriato* style, in ochreous red or orange, blue, green and black, representing Hercules and Cacus (see No. 4).

GUBBIO.

The town of Gubbio was noted in the sixteenth century for its manufacture of enamelled pottery. The best works are believed to have been executed by Giorgio Andreoli, a celebrated modeller and potter, later known as Maestro Giorgio. The Gubbio productions are distinguished by their beautiful metallic lustre colours, opalescent, golden, and particularly a rich ruby red, which latter is so characteristic and distinct that it is usually called the Gubbio lustre. The iridescent colours are variously known to the Italians as *cangiante* (changing), *madreperla* (mother-of-pearl), *a reverbero* (reflecting) and *rubino* (ruby). The predominating characteristics of Maestro Giorgio's decorations are masks, trophies and foliated scrolls, terminating in the heads of men and animals, eagles and dolphins. His most beautiful works were produced during the first quarter of the sixteenth century.

The Gubbio lustres have recently been reproduced at that place.

CAFFAGIOLO.

The maiolica of Caffagiolo in Tuscany possesses marked characteristics. Dated examples of the early part of the sixteenth century are known, while some of the undated pieces are of earlier manufacture. A dark cobalt blue was frequently used as a ground colour, which was usually laid on with a coarse brush, showing distinctly the separate strokes, producing a peculiar mottled effect. Other characteristic colours are a light copper green and a bright orange yellow. Metallic lustres were seldom employed. An albarello, or drug jar with concave sides, painted in dark mottled blue, yellow and light green, is in the Museum collection (see No. 1). On the front is the figure of a man, while a tablet among the ornaments on the reverse side bears the letters S. P. Q. D. and the

* *Senatus Populusque Romanus*, The Senate and the Roman People.

No. '98-43.

4. MAIOLICA SCODELLA (11 inches).
Istoriato Style; "Hercules and Cacus."
Blue, Green, Black and Ochreous Red.
Urbino, Italy, Eighteenth Century.

No. '82-782.

5. MAIOLICA DISH (14¼ inches in height).
Blue Camaieu Decoration. Genoa, Italy, Eighteenth Century.

No. '99-462.

6. MAIOLICA PLATE (6½ inches).
"David and Goliath." Yellow, Blue, Brown.
Castelli, Italy, Eighteenth Century.

Museum of Fine Arts, Boston.

7. MAIOLICA TUREEN (13 inches in length).
Polychrome Decoration. Nove, Italy, Eighteenth Century.

date 1617. The letters S. P. Q. F.* are also frequently found on pieces of Caffagiolo ware.

SAVONA.

At Savona a good quality of maiolica was manufactured in the seventeenth and eighteenth centuries. The decorations are usually in a rather pale but clear blue. The pieces are thin, frequently with scalloped edges. A plate covered with heavy, dark green enamel, decorated with a stork in black, owned by a Hartford, Connecticut, collector, bears on the back the shield mark or arms of the town. A plate in the Trumbull-Prime collection, at Princeton University, is painted with a figure scene in blue camaieu.

GENOA.

Maiolica was produced here in the eighteenth century. The character of the ware is very similar to that of Savona, situated some twenty-three miles distant, being distinguished by a bluish white enamel and subject paintings in blue. Authorities have differed as to the attribution of the "tower and beacon" mark which is found on pieces of this ware. Present writers seem to agree that this was one of the marks used at Genoa. A fine dish in the Museum collection, with irregular, scalloped edge, bearing this mark, is decorated with a figure scene representing a lady in a chariot drawn by swans and accompanied by flying cupids, or amorini, painted in blue camaieu (see No. 5).

PESARO.

Dated examples of Pesaro maiolica go back to the first half of the sixteenth century. It was often decorated with mother-of-pearl (*madreperla*) lustre and shows the influence of the Persian potters. The best period was from about 1500 to 1560.

DIRUTA.

The maiolica of Diruta seems to be an imitation of the Gubbio or Pesaro wares. A characteristic of the Diruta products is the metallic lustre which frequently enriches them, particularly madreperla and a dull ruby resembling the lustres of Gubbio. The large circular dishes are usually provided with a low foot or base perforated with two holes for suspension.

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* *Senatus Populusque Florentinus*, The Senate and People of Florence.

CASTELLI.

At Castelli, near Naples, maiolica was made in the fifteenth and sixteenth centuries, but no examples of that early period have been identified. In the seventeenth and eighteenth centuries the manufacture was continued, and during the latter, large quantities of articles were produced, which may generally be recognised by their shapes and decorations. Flat, shallow plates with narrow rims, and tall, conical-shaped drinking cups, generally without handles, are particularly characteristic. The decorations are usually landscapes or figure scenes, mythological and scriptural, well painted in harmonious colours, in which the yellows and blues are most conspicuous, being frequently touched with gold. Numerous pieces of this character may be seen in the Museum collections (see No. 6).

NOVE.

At Nove, near Bassano, a pottery was established about 1728 by Giovanni Battista Antonibon, for the manufacture of faience. This ware was produced, with some interruptions, throughout the eighteenth and nineteenth centuries. In recent years imitations of Nove ware have been made in the neighbourhood of Venice and extensively sold as old specimens.

In the Boston Museum of Fine Arts is a ewer-shaped tureen belonging to the middle of the eighteenth century, and bearing the mark of a comet in blue beneath the glaze. This example is elaborately decorated with modelled flowers in relief, and with bouquets of flowers carefully painted in polychrome, the ground of the tin enamel being of a pale green tint (No. 7). From 1752 until 1835, porcelain was made at Nove in addition to faience.

MEZZA-MAIOLICA.

This term was applied to the early, coarse earthenware of Italy, resembling maiolica in appearance, but covered with a white slip on which the designs were painted and then coated with a lead glaze, and sometimes lustred. Many of these pieces are ascribed to Diruta. Tin enamel was not used on this class of ware.

Museum of Fine Arts, Boston.

8. HISPANO—MORESQUE PLAQUE AND DRUG JAR.
Briony and Ivy Leaf Decoration, Blue and Lustre. Valencia, Spain, Sixteenth Century.

No. 704-620.

9. MAIOLICA TAZZA (10¾ inches).
Yellow. Light Green and Pale Brown. Talavera, Spain, Eighteenth Century.

SPAIN.

MALAGA.

Malaga is believed to have been the earliest seat of the manufacture of lustred faience in Spain. Hispano-Moresque pottery was made here in the fourteenth, fifteenth and early sixteenth centuries. The principal characteristics are beautiful yellow lustre and dark blue decorations in highly conventionalised animal and plant forms, arabesques and strap-work on a white tin-enamelled ground. The celebrated Alhambra vase, believed to have been made about the middle of the fourteenth century, is attributed by the best authorities to Malaga.

VALENCIA.

Valencia was the most important seat of maiolica manufacture in Spain during the fifteenth and sixteenth centuries. The principal characteristics are mock Arabic inscriptions and more or less natural renderings of animal and plant forms, such as vine leaves, bryony foliage, animals and birds in golden lustre and dark blue on a cream ground (see No. 8). Much of the ware is of a heraldic character. The eagle frequently appears as a decorative motive, sometimes on the front and occasionally on the backs of plates and plaques. The later productions are inferior in decoration and possess a reddish or coppery lustre. Under the name of Valencia ware was that produced in the neighbouring towns of Gesarte, Manises, Mislata and Paterna.

TALAVERA.

Another important site of the pottery industry was at Talavera-la-Reyna, Spain. Some writers believe that faience was made here as early as the sixteenth century, and Brongniart regards Talavera as the true centre of the manufacture of Spanish pottery. Jacquemart states that the decorations and forms were of great variety and excellence; well-painted ornaments, masks, scrolls, flowers, landscape and figure subjects have been found on this ware.

Garnier, in his *Dictionnaire de la Ceramique*, asserts that this locality, in the vicinity of Toledo, was so renowned for its faience in the seventeenth and eighteenth centuries that the name "Talavera" came to be commonly applied to pottery in Spain, just as the word "Delft" is used in England to indicate stanniferous faience. He further states that

M. Casati, who wrote an account of the faience of Talavera, asserts that this ware is distinguished by a greenish tint of the enamel approaching the green colour of water. The ware presents a certain resemblance to some of the Italian maiolica, particularly to that of Savona, and of Delft and some of it in polychrome decoration bears a resemblance to the faience of Moustiers.

Talavera being in the interior of Spain, its pottery shows less of Moorish influence than that of Malaga or Valencia on the Mediterranean coast.

In the seventeenth and eighteenth centuries considerable quantities of Talavera ware were taken by the Spaniards to Mexico, where in recent years many fine examples have been brought to light by collectors. A good example of Talavera ware with polychrome decoration, the gift of Mrs. John Harrison, may be seen in No. 9. Another fine piece, similarly decorated, is a circular bowl, eleven and a half inches in diameter and six inches deep, with central figure of a lion in purple. The predominating colours used in these pieces are brownish-yellow, pale green and light brown.

PORTUGAL.

Maiolica was made in Portugal from the sixteenth century down to recent times. While little is known of the products of the old potteries of this country, it is stated by several authors that drug pots, vases and pieces belonging to table services, with blue decorations, were made there to a considerable extent.

The "Fabrica de Sto. Antonio" of Porto sent to the Centennial Exhibition in 1876 some well-modelled maiolica figures in white enamel, three of which are now in this Museum. They represent Jupiter, St. John and Penelope, and are about three feet in height.

MEXICO.

Pottery of various kinds has been made at Puebla, Mexico, almost continuously since the Conquest. Many pieces of stanniferous faience have been found in Mexico which have come to be known as Talavera ware. It is stated, on what seems to be good authority, that workmen were brought from Talavera, Spain, by the Dominican Friars, who settled in Mexico soon after the year 1600 and established potteries at Puebla. These Toledan potters initiated the natives into the mysteries

No. '06-165.

10. MAIOLICA BOWL (15 inches).
Decoration in Dark Blue. Showing Spanish Influence.
Puebla, Mexico, about 1700.

No. '06-107

11. MAIOLICA VASE (13 inches in height).
Decoration in Dark and Pale Blue. Showing Chinese Influence.
Puebla, Mexico, Eighteenth Century.

of the manufacture. For two centuries this industry thrived, and at one time more than a score of potteries were in operation in Puebla. In the first quarter of the nineteenth century, however, the art began to decline, and at the present time nothing is being made in Mexico but imitations of the old maiolica and ordinary wares. The best of the reproductions are made by Señor Enrico Ventosa, of Puebla, which are marked with his monogram. This artist is reviving the best styles of the old maiolica, with the same materials and by the use of the original processes.

The shapes of the earlier pieces attributed to Mexico are varied, some of them being copies of the old Spanish or Italian forms, such as cylindrical drug jars or *albarelli*, basins, etc., while other forms are more or less departures from the European. We have seen urn-like vases and large barrel-shaped vessels. The decorative work is generally crude, although some jar-shaped vases reveal a higher degree of artistic drawing in conventional designs, in the Chinese taste. The body of the pieces examined is composed of a coarse, sandy, buff-coloured or reddish clay, harder than that of Delft, covered with a hard, white tin enamel.

Examples of Puebla ware, decorated in the Oriental manner, have been found in considerable abundance, giving rise to the supposition that they are the work of the Chinese. The theory has even been advanced by certain Mexican antiquaries that Chinese potters were brought to Mexico from the Philippines, but it is more reasonable to suppose that these pieces are the productions of the later Spanish-Mexican potters, who, breaking away from the old traditions, imitated the Oriental wares which found their way into Mexico in considerable quantities in the seventeenth and eighteenth centuries, through the port of Acapulco. A large jar or vase of this character, in the Museum collections (see No. 11), effectually disposes of the theory of Chinese workmanship. Encircling the body are rudely painted human figures, male and female, with long queues. No Oriental artist would depict Chinese women with hair so arranged. In the eighteenth century pseudo-Chinese decorations became very popular at the Puebla potteries.

The maiolica which is found in abundance in the vicinity of Puebla seems to be of two distinct varieties, one of which, and evidently the earlier, more strongly resembles the old Spanish and Chinese products in forms and colouring, while the other, of coarser texture and glaze and inferior decoration, reveals a distinct native Mexican feeling in treatment, particularly in the crude and gaudy colouring, the reds, yellows and greens often being vivid and harsh. The blue and yellow colours,

which predominate, have been applied thickly, and are perceptibly raised above the white ground.

While Mexico is rich in deposits of tin, the ore used until a comparatively recent date, in glazing the ware, was probably brought from Spain, since these veins were not opened until a late period. At present the tin mines of Zacatecas, Guerrero, Jalisco, and Hidalgo are yielding abundance of ore of a superior quality, and an important tin mining industry is gradually being built up.

The Museum has recently come into possession of a most interesting collection of old Puebla ware. Tiles, from some of the early cemeteries, churches and other buildings, are coarsely decorated with dark blue designs,—conventionalised flowers, animals and human figures. One of these, bearing a representation of St. Michael, is painted in yellow and black in a solid raised blue ground. Others, with rude paintings of Chinamen in blue, were taken from an old house in Puebla which was erected in 1687, while several are from an Indian church at Tlaxcalancinco, near Cholula, which dates back to 1789. There are also some decorated drug jars (see Nos. 12 and 13), and spherical vases in blue, salt cellars, and a curious little benitier or receptacle for holy water in colours,—green, yellow, brick red and brown (Nos. 14, 15 and 16). The most interesting example in the collection is a bowl, fifteen inches in diameter, of late seventeenth, or early eighteenth century workmanship (No. 10). The decorations, in raised blue enamel on a white ground, consist of animal and floral designs and mosque-shaped buildings, suggestive of Moorish influence. All of the pieces here shown are of Mexican manufacture, and belong to the seventeenth and eighteenth centuries.

At Guanajuato, ordinary pottery is made, principally plates, with a yellowish glaze. At Oaxaca are more extensive manufactories, which produce wares having a lustrous white glaze composed largely of lead, and a variety with a beautiful green glaze, mainly objects for domestic use.

Characteristics: Mexican maiolica is, as a rule, poorly potted, and has a pinker, harder and more gritty body than the Spanish. The enamel is less opaque and less evenly applied, frequently showing the tint of the body beneath and numerous pores or pin holes, which may be distinctly seen in the illustration of the fine vase, No. 11. The decorations are more crudely painted and the dark blue, which predominates, is less clear than that of the Spanish ware and stands out in pronounced

Nos. '06-164, 103.

12, 13. MAIOLICA DRUG JARS, OR ALBARELLI (9½ inches in height).
Decorations in Dark Blue. Puebla, Mexico, about 1730.

Nos. '06-104, 105, 106. No. '06-106.

14, 15. MAIOLICA SALT CELLARS (2¾ and 3¼ inches in height).
Decorations in Green, Yellow and Dark Brown.
16. MAIOLICA BENITIER, OR HOLY WATER STOUP (8¾ inches in height).
Decoration in Dark Green, Brown, Yellow and Brick Red. Puebla, Mexico, 1800-1840.

relief, as though it had been thickly mixed and heavily applied in coarse bold strokes. Other colours found on old Puebla ware are green, yellow, brick red and dark brown. The yellow and green have also, in many instances, been thickly laid on. Frequently the enamel presents the appearance of having a heavy coating of transparent, silicious glaze, which gives it a harder and more glassy appearance. These peculiarities make the attribution of the old Puebla maiolica a matter of considerable ease, since the genuine Spanish pottery of Talavera, which is still to be met with in Mexico, shows more careful workmanship, and the decorative colours, being thin, do not stand out in relief. The Mexican maiolica was not covered with a bath of lead glaze, or *marzacotto*, as were the Italian tin-enamelled wares. The decorations were painted directly on the crude enamel, and became incorporated with it when fired in the kiln.

II. *DELFT.*

The word Delft is derived from the name of the town in Holland where the ware was first produced, and which for several centuries continued to be the chief centre of the industry. Delft ware was probably made as early as the latter end of the fifteenth century, but little is known of it until about a hundred years later. From that time down to the present it has been manufactured at many establishments. The origin of this faience was the attempt of the Dutch potters to imitate the more costly porcelain which had been brought from the far East. At first the blue colour only was used, but later other colours, green, red, yellow, brown, purple and gold, were added. The decorations were neither *over* nor *under* the enamel, but *in* it, the colours and enamel being liquefied and fixed at one firing. The decorative process may, therefore, be properly expressed by the term *inglaze* painting.

HOLLAND.

The Delft ware of Holland, made in the town of Delft and several other places of lesser importance, is distinguished by a porous and friable body, light in weight and of a yellowish or pale brown colour, in which carbonate of lime enters largely, so that on the application of acid it effervesces. It is usually so soft that it has the appearance of having been fashioned from common mud, and can be easily cut with a knife. The thick enamel entirely covers the ware, and is found spread over the

under sides of plates, as well as on the upper surface. So perfectly was the enamel adapted to the body that crazing, or cracking of the surface, seldom occurred. Plates and other pieces were separated or supported in the kiln by three bars of fire clay, which in being detached usually left three equidistant, long, rough scars on the under side, where the enamel was torn away. This peculiarity is noticeable in a large proportion of the pieces made in Holland. While some of the Holland faience was decorated in polychrome, the blue colour predominates to a marked extent.

Delft ware occurs in a great variety of forms—vases of various designs, often imitating Oriental shapes, frequently gracefully fluted, with covers surmounted by figures of animals; plates and plaques; ornamental figures; drug and tobacco jars; tea canisters; candlesticks; punch bowls; dishes of various forms; covered boxes; trays and utensils for table and household use. Frequently vases and jars were made in sets of three, five or seven, for the adornment of the mantel shelf or cabinet, in the Chinese manner. Some of the circular dishes are fluted or lobed, like those produced at some of the German factories (see Nos. 19 and 20).

VARIETIES OF DELFT FAIENCE.

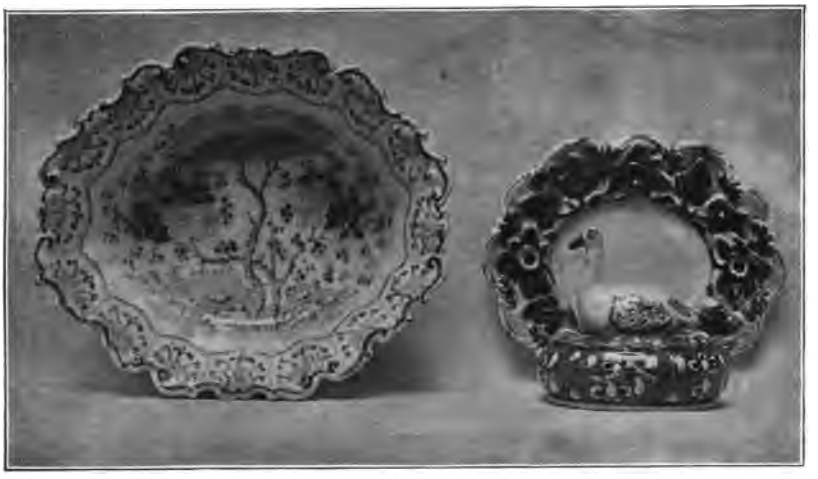
Tin-enamelled tiles, in blue or purple monochrome, were among the earliest productions of the Dutch potters. These were embellished usually with scriptural subjects.

Faience, with blue decorations in the enamel, mainly in the Oriental style, was produced extensively in the seventeenth and eighteenth centuries.

Afterwards the decorations were in various colours and gold over the enamel, imitating Chinese porcelain. A wine jug of this style in the Museum collection, probably by Lowys Fictoor, is elaborately painted in red, green, black, brown, purplish blue and gold. It has a lobed body and plaited handle (see No. 22).

Black enamelled Delft, with painted designs in polychrome, in imitation of Chinese lacquer, was produced at several potteries in the latter part of the seventeenth century and the beginning of the eighteenth, particularly by Lowys Fictoor, Augustein Reygensbergh and Lambertus van Eenhoorn. Examples of this variety are now rare.

The best examples of Delft ware are faithful copies of Chinese and Japanese porcelains, which at a short distance can only with difficulty be distinguished from the Oriental. The enamel is particularly brilliant,



No. '82-789 No. '82-490.

17. Delft Dish (9⅜ inches in width).
Decoration in Blue; Hawthorn Pattern. By Justus Brouwer, Holland, about 1759.

18. Delft Cheese Dish and Tray (6¾ inches in height).
Decoration in Blue and Green. By P. van der Stroom, Holland, Late Seventeenth Century.

Nos. '99-586, '82-1452.

19, 20. Delft Lobed Dishes (12 and 13¼ inches).
Decoration in Polychrome. Delft, Holland, Eighteenth Century.

Nc. '05-108.

21. DELFT PLAQUE (13½ inches).
Decoration in Polychrome. By W. van der Does, Holland, about 1764.

No. '82-400.

22. DELFT WINE JUG (11⅞ inches in height).
Decoration in Polychrome and Gold.
Probably by Lowys Fictoor.
Delft, Holland, about 1690.

No. '82-788.

23. DELFT DISH (8¾ inches in height).
Hunting Scene, in Blue Camaieu. By Hartog van Laun, Amsterdam, about 1780.

No. '82-778. No. '82-728.

24. DELFT BOX, LOZENGE SHAPE (5½ inches in height).
Blue Decoration, in Chinese Style. By Justus de Berg, Holland, about 1759.

25. DELFT BOX, HEXAGONAL SHAPE (7 inches in width).
Blue Decoration, in Chinese Style. By Lowys Fictoor, Holland, about 1689.

and is so characteristic that a practised eye will have no difficulty in recognising the Dutch Delft wherever seen.

The curious custom of naming their factories after natural or artificial objects prevailed among the Dutch potters in the seventeenth and eighteenth centuries, and the marks which they adopted to distinguish their wares were frequently the pictorial representations, or the names or initials, of these objects. The pottery of Justus Brouwer, for instance, was called "The Porcelain Hatchet" (mark, the outlines of an axe); Pieter van der Stroom adopted for his works the name of "The Golden Flowerpot" (*De vergulde Blompot*), and his wares were frequently marked with the word "Blompot"; the mark of "The Three Bells" consisted of rude drawings of three bells; the productions of "The Water Can" (*De Lampetkan*) were usually marked with the initials L P K; "The Metal Pot" (*De Metaale Pot*) used for one mark the letters M. P., and "The Peacock" works employed the Dutch name of that bird, Pauw, either written out in full, or arranged in a monogram. Other potters, however, used the initials or monograms of their own names, although their establishments were known by fanciful titles, such as "The Double Pitcher," "The Old Moor's Head," "The Young Moor's Head," "The Boat," "The Roman," "The Two Ships," and "The Two Wild Men."

From a large collection of Delft in the Museum collections a few of the more striking forms have been selected for illustration. No. 17 shows one of a pair of ornamental dishes decorated in blue in the Chinese style, by Justus Brouwer, eighteenth century. No. 21, plaque with polychrome decoration and mark of the three bells, by W. van der Does, eighteenth century. No. 18, cheese dish and tray, blue and green decoration in relief, by P. van der Stroom, late seventeenth century, of "The Vergulde Blompot" (the Golden Flowerpot) factory. No. 23, dish painted in blue camaieu, by Hartog van Laun, of Amsterdam, about 1780, marked with figure of a crowing cock. Other marked pieces in the Museum collection are two large plates with bird in centre, surrounded by a border of peacock feathers in blue, from the "Claw" pottery of Lambertus Sanderus; a four sided, lozenge shaped box, made by Justus de Berg, at the sign of "The Star," about 1760 (No. 24), and a hexagonal, covered box, by Lowys Fictoor, of "The Double Jug" pottery, about 1690 (No. 25), both in blue camaieu (see chapter on Marks). To the latter potter are attributed those fine, fluted vases painted in colours and gold.

ENGLAND.

The manufacture of Delft ware was introduced into England from Holland previous to the middle of the seventeenth century. The English ware, made of native materials, was of a somewhat denser and more vitreous body than the Dutch, and lacking the excessive porosity of the latter, did not retain as thick or even a coating of the enamel, hence the buff body showing through often imported a rosy tint to the surface. The lack of affinity between the body and enamel frequently caused crazing, and for that reason the earlier English Delft was often coated on the back with a clear lead glaze, showing crude mottlings of brown, purple and yellow. A thin wash of lead glaze was used over the enamel, in the Italian manner. In the decorations blue was the principal colour employed. The ware was subjected to two firings.

The shapes of English Delft were almost as varied as those of Holland. Large plaque-shaped dishes with representations of royalty and nobility, puzzle jugs, candlesticks, drinking cups and mugs, shaving dishes, caudle pots, sack or wine bottles, posset pots, drug pots and apothecaries' pill slabs, plates and other utensils were made in abundance. These were frequently embellished with dates and inscriptions, and sets of circular or octagonal plates were inscribed with single lines or verses which, taken together in their proper sequence, formed a complete quotation. The English Delft was generally inferior, both in body and decoration, to that of Holland. Writers on old English pottery state that the body of English Delft is of sufficient hardness to resist a steel point, and that it will not effervesce under acid. Our own observations, however, have not convinced us of the infallibility of these tests, since in many cases it has been clearly demonstrated that the body of the English ware effervesces under acid as freely as that of the Holland Delft, and while the paste of some pieces is slightly harder than the latter, it can be easily cut with a knife, and in some instances is so soft that it can be scraped away with the thumb nail. We are therefore compelled to abandon the body test as a reliable guide to the origin of English specimens, and to fall back upon the forms of the pieces and their peculiarities of decoration. The posset pot, caudle urn and puzzle jug do not appear to have been produced outside of England, while the transfer-printed wares of Liverpool and the shapes and decorative features of Bristol and Lambeth Delft are usually so distinctive as to be readily recognized.

In the Historical Society of Pennsylvania.

26 DELFT PLATE.
Blue Decoration. Lambeth, England, 1716.

Lent by Mr. George Cuthbert Gillespie.

27. DELFT CAUDLE URN (11 inches in height).
Blue and Green Decoration. Lambeth, England, 1678.

No. '06-203.

28. DELFT BOWL (7½ inches in width).
Blue and Purple Decoration. Bianco-Sopra-Bianco Inside Border.
Bristol, England, about 1760.

No. '82-758.

29, DELFT PLATE (3⅝ inches).
Decoration in Dark Blue. Bianco-Sopra-Bianco Border.
Bristol, England, about 1760

LAMBETH.

At Lambeth, a suburb of London, Delft ware was made in England previous to 1650, a piece in the Museum of Practical Geology, London, being dated 1631. Hodgkin describes many pieces, the latest of which bears date 1797. The paste of this product is of a light buff tint, with an opaque white enamel. The blue colour of the decoration is usually of a paler tint than that of the Dutch or of other English Delft. A puce or violet colour was also used. The best of the large circular dishes or plaques, painted with scriptural subjects or figures of kings and queens, are attributed to Lambeth, as are most of the wine and sack jugs, puzzle mugs, inscribed plates, drug pots and pill slabs. The decorations more closely resemble those of Holland Delft than do those of other English tin-enamelled wares. Some of the Lambeth dishes possess lobed, fluted or embossed borders. A Lambeth Delft plate, in the collection of the Historical Society of Pennsylvania, bears the legend and date, "God Save King George, 1716," in blue (see No. 26). A caudle urn, owned by Mr. George Cuthbert Gillespie, on deposit in this Museum, bears the date 1678 and the initials C. F. T. The decoration, in dark and light blue, consists of flowers, birds and butterflies. The handles, with modelled serpents, are bluish green, and the three feet represent birds. The lid is surmounted by a crown, in which sits a crowned swan (see No. 27).

BRISTOL.

The Delft of Bristol possesses a slightly harder enamel, often thicker and muddier than that of other English faience, and tinted instead of being dead white. Many of the Bristol plates are entirely covered on both sides with a heavy, evenly applied enamel. The blue in the decoration is of a darker and more pronounced tone than that used at Lambeth. Michael Edkins was one of the principal decorators, who later (in 1761) was an enamel painter on Bristol glass. One style of decoration, known as *bianco-sopra-bianco*, was practised there, in which border patterns in white enamel were painted on a ground of slightly different tint, greenish-white, or a shade of grayish-blue, known by the French as *bleu agate*. Some of these pieces were probably the work of Edkins. Several plates, with broad, flat margins, on which are painted enamelled strawberry and flower border devices on a light grayish-blue ground, with central designs in dark blue, may be seen in the collection of the Museum (see

No. 29). A similar plate is in the Essex Institute, Salem, Mass., and two others are in the Wadsworth Athenæum at Hartford, Conn.* Mr. William Burton informs the writer that he has recently seen in the Rijks Museum, at Amsterdam, Holland, two plates exactly like the one illustrated in No. 29, labelled "English Delft." In addition to blue, other colors, such as yellow, red, purple and brown were used. The decorations were frequently in the Oriental or Dutch style. The oldest known pieces of Bristol Delft date back to about 1700, and the manufacture was continued until near the end of the century.

In the Museum collection is a bowl with landscape painted on the outside in Chinese style in deep blue and purple, with a *bianco-sopra-bianco* border around the inner rim and in the bottom the inscription "Success to the British Arms" (see No. 28). We have seen plates with lobed or scalloped edges and central landscapes in blue and purple. Two posset pots (see No. 31), in the Museum collection may also be attributed to Bristol. They are decorated in polychrome.

LIVERPOOL.

The Liverpool Delft is characterized by thinness of the pinkish body and a bluish tone of the enamel, which often contains small pin-holes. Another peculiarity often observed is the absence of glaze on the decorated portions, the colours, dark blue, pale green, yellow and red, having been absorbed into the enamel. Frequently the blue colour has spread, presenting the appearance of having been applied to a wet surface. Punch bowls, often inscribed and dated, and painted with representations of sailing vessels, are abundant in this ware. Caudle pots, puzzle-jugs (see No. 30) and mugs are also found, and large quantities of fireplace tiles were produced. The decorative designs were frequently *printed* by the transfer process. Two tiles with black prints, in the Museum collection, are so soft in body that they can be cut away like chalk (see No. 32). In the Wadsworth Athenæum, Hartford, Conn., are several similar tiles, printed in dark red. Delft ware was first made at Liverpool near the end of the seventeenth century, continuing to be produced until about 1760.

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* Plates of this style were at one time attributed by American collectors to Saint-Amand-les-Eaux, France, and certain English collectors, we understand, believe them to be the products of the obscure factory at Wincanton, England. The best authorities at the present time, however, agree in assigning them to Bristol.

No. '06-204.

30. Delft Puzzle Jug (6¾ inches in height). Decoration in Blue. Liverpool, England, Early Eighteenth Century.

No. '06-206.

31. Posset Pot (6 inches in height). Decoration in Polychrome. Bristol (?) England, Early Eighteenth Century.

No. '08-433.

32. DELFT TILES (5 inches).
Decorations printed in Black. Liverpool, England, about 1760.
Made by Zachariah Barnes.
Printed by Sadler and Green.

Nos. '97-775, '82-1429.

TIN ENAMELLED PLATES (9 inches).

33, 34. "Faience Patriotique," Yellow, Green and Brown. School of Nevers, France, 1789-1792.

Nos. '82-748, 468.

TIN ENAMELLED PLATES (10 inches).

35. Marseilles, France, Eighteenth Century. Polychrome Decoration. By Veuve Perrin.

36. School of Rouen, France, Eighteenth Century. "Broderie" Style. Blue Monochrome.

PERSIAN. White enamel decorations on a dark blue ground, after the Persian taste, as seen in some of the old Nevers ware.

POLYCHROME. Painted in several colours.

QUARTIERE. See *Rayonnant.*

QUIVER. A style of decoration in which quivers of arrows form the principal motive. Often found on old Rouen faience.

RAYONNANT. Divided into sections or compartments radiating from the central design. Also called *Quartiere.* This style was employed at Rouen before it was used at other places.

ROCAILLE. Imitating rockwork, etc., by means of scrolls. Same as Rococo.

The stanniferous faience of France may be classified as follows:

1. SCHOOL OF NEVERS. } First Period.
2. SCHOOL OF ROUEN. } First Period.
3. SCHOOL OF MOUSTIERS. } First Period.
4. SCHOOL OF STRASBOURG. Second Period.

FIRST PERIOD.

Decorations painted on the unbaked enamel (*Peinture sur Email Cru*).

The three great faience manufacturing centres of this period in France were Nevers, Rouen and Moustiers.

1. NEVERS.

Tin-enamelled faience was produced at Nevers, France, from the latter part of the sixteenth century until about the end of the eighteenth, the earlier products being in imitation of the Italian maiolica. Workmen were brought from Italy to prosecute the work, but the marzacotto or lead glaze, so characteristic as an outer covering of the older maiolica, was not used here. The earliest products of this centre were painted with biblical, mythological and allegorical subjects in the style of the maiolica of Faenza and Urbino.

The faience of Nevers is distinguished by comparative hardness of body and enamel. One of the most distinctive styles of decoration was what is termed the "Persian," consisting of designs painted in white enamel on a rich, deep blue ground. The same blue ground was used, with reserve panels in white containing polychrome paintings. Another variety was painted in blue on a white field, in the manner of the Hol-

land Delft. About the beginning of the eighteenth century the figure paintings of Chinese porcelain were imitated to some extent. The colours were usually weak, and red does not seem to have been employed. The predominant colours were blue, yellow and manganese purple.

Among the characteristic styles is what is known as the inscribed Faience Patriotique, or "Speaking Pottery," produced during the Revolution of 1789. It is decorated with devices and inscriptions of a patriotic nature. Two pan-shaped dishes of this character, in the Museum collection, are here shown, the colours being blue, olive green, brown and yellow (see Nos. 33 and 34).

At Auxerre, Dijon, Meillonas and La Forest the Nevers styles were imitated to some extent.

2. ROUEN.

Tin-enamelled pottery is believed to have been made at Rouen in the sixteenth century, but not until about 1645 was the manufacture firmly established. From this time until the close of the seventeenth century a true French faience was produced extensively at several different factories. One of the earliest styles of ornamentation at Rouen was the painting of arabesque or conventional designs, known as the "Lambrequins" and "Embroidery" (*broderie*) patterns, suggested by the ornamentation of the embroidered hangings of the period (see Nos. 36 and 39). The former consisted of pendant designs radiating from or toward the centre; the latter of finer lace-like traceries serving as border designs of plates and platters. These decorations, first produced in blue on a white ground, or in reserved white patterns on a blue ground, were at a later period painted in polychrome. Red and blue were often used in combination. Coats of arms and monograms frequently figured as central ornaments.

Another distinctive style which originated at Rouen, and was afterward copied extensively by other factories, was the employment of a quiver or a cornucopia (*a la corne*) as the principal decorative motive. At a still later period the Strasbourg style, in which brilliantly coloured flowers were painted over the enamel, was closely imitated.

In the Trumbull-Prime collection, at Princeton, N. J., is a beer mug of Rouen faience decorated in polychrome (see No. 37). It is marked with the letter A, in blue beneath the glaze.

The Rouen faience was the most original in its decorative features of all the French wares of this class, being characterised by accuracy of

Trumbull-Prime Collection, Princeton University.

87. TIN ENAMELLED MUG.
Dark Red, Yellow, Pale Green, Blue and Purple.
Rouen, France, Early Eighteenth Century.

Nos '09-731, '82-404, '99, 733.

TIN ENAMELLED PLATTERS (11½ to 15½ inches in length).

38. Strasbourg, France. Polychrome Decoration, by Hannong.
39. School of Rouen, France. Polychrome Decoration, Quiver Pattern.
40. School of Moustiers, France. Green Decoration, Purple Outlines. Eighteenth Century.

No '06-274.

41. TIN ENAMELLED DISH (14½ inches).
Brownish-Yellow, Blue, Light Green and Purple.
By P. Olerys. Moustiers, France, 1735–1745.

drawing, elegance of modelling and richness of colouring. Many of the best Lambrequins, Embroidery and Heraldic patterns have been recently copied at the Gien factory, where, however, a transparent glaze is used instead of the opaque stanniferous enamel.

To the Rouen school belong the wares of Lille, Sinceny, Quimper and St. Cloud. These were either servile imitations or modifications of Rouen styles. In the collection of Mrs. John Harrison are an oblong platter and circular plate of Quimper faience, with coats of arms ni relief and openwork borders, in dull blue and yellow on a grayish enam el

3. MOUSTIERS.

The manufacture of enamelled faience began at Moustiers about 1680, and continued through the following century. Pierre Clérissy was the earliest *faiencier* at this place. Olerys established a pottery here about 1738 with whom was associated his father-in-law, Laugier, and to him is credited the grotesque style of decoration, as well as that with minute figures of men and animals and wreaths and garlands of small flowers, usually painted in purple, green or orange camaieu. At a later period polychrome decoration was employed. His mark consisted of the monogram OL (Olerys-Laugier). A platter with green ornamenta tion, outlined with purple, of the Moustiers school, is in the Museum collection (No. 40). A fine example of Olerys' work, the gift of Mr. John T. Morris, is a large dish with scalloped edge, 14½ inches in diameter, with central figure design and border in the *lambrequins* style, carefully painted in brownish yellow, light blue, sage green and pale purple, which bears the monogram POL, pencilled in yellow (No. 41).

The principal features of Moustiers faience are a white enamel of great depth and brilliancy, underglaze decorations in blue, or in polychrome, in which is sometimes found an inferior, opaque red. A characteristic of one variety of this ware is the combination of brownish yellow and light green. The decoration is frequently suggestive of the Rouen school.

Among the manufactories which copied the Moustiers styles were those of Clermont-Ferrand, Varages, Ardus and Montauban.

SECOND PERIOD.

Decorations painted on the baked enamel (***Peinture sur Email Cuit***), and often heightened with gold.

4. STRASBOURG.

The Hannong family established the manufacture of tin-enamelled faience at Strasbourg soon after 1720. Paul Hannong a few years later effected great improvements in faience painting. The decorations were carefully executed over the enamel and, being fired in the reverberatory kiln, requiring less heat than inglaze painting, a greater variety of colours resulted, including, among others, delicate pinks, reds and purples. Gold was first introduced in the decorations of stanniferous faience by Paul Hannong. The manufacture continued until about 1780, the best period being from about 1740 to 1760.

The principal characteristics of Strasbourg faience are good modelling, lightness of weight, smooth, milky white or cream-coloured enamel, with decorations in brilliant colours, which are usually flat and do not stand out from the surface. One of the most striking peculiarities of this ware is the outlining of the decorations with fine black hair lines. Plates and platters with openwork borders were made here.

In the Museum collection are numerous plates, a platter with openwork border and a fine soup tureen with modelled lid and feet (see Nos. 38 and 42). The Hannong mark was the letter H with a dot above it, and frequently a pattern number beneath.

The mark of Paul Hannong consisted of the initials P. H. That of Joseph Hannong of the letters J. H.

Strasbourg was the principal faience manufacturing centre of this period. In 1871 it became a part of the German Empire.

To the School of Strasbourg belong the wares of Marseilles, Niderviller, Lunéville, St. Clément, Sceaux, Aprey and the majority of the smaller factories, or all of those using overglaze colours and gold in the decorations. The factory at Aprey was established about 1750. Jarry was the principal decorator. His overglaze paintings of birds with brilliant plumage are well known.

MARSEILLES.

Stanniferous faience was made here in the latter part of the seventeenth century, and the manufacture continued through the greater part of the eighteenth. In 1750 there were at least ten factories in operation at this place.

Among the best artists was Honoré Savy. He painted his designs over the enamel, the colours usually standing out in slight relief, as may

No. Z. 126.

42. TIN ENAMELLED TUREEN (14 inches in length).
Polychrome Decoration, by Hannong. Strasbourg, France, Eighteenth Century

No Z, 125.

43. TIN ENAMELLED TUREEN (12 inches in length).
Polychrome Decoration, by Honoré Savy.
Marseilles, France, Eighteenth Century.

No. 104-109.

44. TIN ENAMELLED VASES (14½ inches in height).
Decorated in Colours and Gold. Sceaux, France.

be detected by passing the hand over the decorations. A copper green was much used in the decoration, and the scars on the backs of plates were frequently touched with this colour. His mark was the fleur-de-lis. A beautifully modelled and painted tureen in the Museum collection bears this mark (see No. 43).

J. Gaspard Robert, proprietor of another factory, produced ware of similar character and of equal merit. One of his characteristic patterns consisted of shells, fishes and marine algæ in green, while another of his favorite designs was composed of flowers and insects. He also employed gold in the decorations. He marked his pieces with his full name or the initial R.

Veuve Perrin, known as the widow Perrin, also produced faience of excellent quality in the same general styles. Some of her pieces were covered with a brilliant yellow enamel on which were painted sprays of flowers in other colours. Her mark was the monogram V. P., usually in black. A plate in the Museum collection bearing this mark is decorated with Chinese figures and birds in polychrome, on a white ground. The scars on the back are coloured green (see No. 35).

The Marseilles faience bears a strong resemblance to that of Strasbourg. It is distinguished by its beautiful and graceful shapes and the artistic modelling of handles, feet and covers, the latter often being surmounted by flowers, fruit and shells.

NIDERVILLER.

A manufactory was established at Niderviller about the year 1754 by Baron de Beyerlé for the production of tin-enamelled faience which, in modelling and decoration, resembled the wares of the neighbouring town of Strasbourg. These products were greatly diversified, the best, as at the latter place, being enriched with fine flower painting after the manner of the Meissen porcelain decorators. One striking style was in imitation of cooper's work, painted to represent the graining and veinings of pine and other woods, with a representation of a white paper card or label pinned to the surface, bearing a carefully executed landscape or other design, usually in pink or black.

About 1774 the Count de Custine purchased the works and twenty years later the statuettes of the sculptor, Charles Sauvage Lemire, were attracting much attention.

During the Beyerlé period a monogram consisting of the letters B and N (the initials of his name and that of the town) was frequently

used on the ware. During the second period the mark consisted of an interlaced double C, either with or without a coronet. The manufacture continued into the nineteenth century.

LUNÉVILLE AND ST. CLÉMENT.

The manufacture of stanniferous faience was commenced at Lunéville about 1731, and about 1757 a second factory, under the same management, was established at St. Clément, some six miles distant. The products of these factories were in the style of the Strasbourg ware, but inferior to the latter in quality. At Lunéville a specialty was the manufacture of large faience dogs. Paul Louis Cyfflé, a sculptor, became, in 1746, the modeller of the afterwards celebrated statuettes which were the principal productions of Lunéville.

SCEAUX.

At Sceaux, near Paris, stanniferous faience was produced from about 1750 to 1813 under the protection of the Duchesse du Maine, and later under that of the Duke of Penthièvre, Grand Admiral of France. The ware is conspicuous for its beautiful shapes in imitation of porcelain, such as jardinieres, vases, etc., which are artistically decorated in colours and frequently with gold. A pair of vases in the Museum collection are painted with medallions on one side containing cupids or boys in pink or rose, heightened with gold, while on the reverse are bouquets of brilliantly coloured flowers. The plinths or bases are mottled or marbled (see No. 44). They are marked with the word *Sceaux* in full.

Other marks of this factory are an anchor and the letters S. P. (Sceaux-Penthièvre).

Particularly characteristic of Sceaux faience is a peculiar shade of dark rose or lake, and a bright green, and figures of cupids in the decorations.

ORLEANS.

Stanniferous faience was made at Orleans about the middle of the eighteenth century, under the patronage of the Duke of Penthièvre. Little is known regarding the ware, but it is stated by Ris Paquot that workmen from Strasbourg and Sceaux were employed there, and it is reasonable to suppose that the styles of these factories were copied by the Orleans faiencers.

No. '82-1441.

45. TIN ENAMELLED PLATE (12⅝ inches).
Polychrome Decoration, Yellow Border.
Kellinghusen, Germany, Eighteenth Century

Nos. '82-236, 399.

46. TIN ENAMELLED MUG (7¼ inches in height).
Polychrome Decoration, by Pfeiffer.
Bayreuth, Germany, Eighteenth Century.

47. TIN ENAMELLED WINE JUG (13 inches high).
Polychrome Decoration. Eighteenth Century.
"Juda and Tamar." Germany.

OTHER FRENCH FAIENCE CENTRES.

Among the other places in France where stanniferous faience has been produced are the following:

Apt, Bellevue, Bordeaux, La Rochelle, Lyons, Montpellier, Nimes, Paris, Rennes, Saint-Amand-les-Eaux and Samadet. But little, however, is known of the products of these factories and few authenticated pieces are found in collections. At St. Amand-les-Eaux the *bianco-sopra-bianco* style of decoration, white designs on a brownish-white or pale blue ground, were employed. Sometimes these took the form of white patterns, imitating lace. At St. Omer, a small, peculiarly-shaped, four-winged insect was so frequently introduced into the decorations as to make it a characteristic feature of the ware. The products of these places were principally imitations of the faience of the larger centres of the manufacture. For this reason, the identification of French faience, other than the productions of the leading factories, whose characteristics are unmistakable, is extremely difficult, if not impossible, in the absence of distinguishing marks. Where marks occur, however, reference to the published works on the subject, particularly those mentioned in the Prefatory Note, will make the attribution, in most cases, possible.

GERMANY.

Tin-enamelled pottery was produced extensively in various parts of Germany toward the latter end of the seventeenth century and through the eighteenth. Its principal features are a soft body and a preponderance of purple and blue in the decorations. Beer mugs with painted medallions, or floral and figure subjects on a mottled ground, are numerous. Among other common forms are tureens, ornamental figures, wine jugs and circular plates and dishes with lobed or corrugated circumference. The blue colour of German faience is generally lighter and harsher than that of Holland Delft.

BAYREUTH.

Stanniferous faience was produced at Bayreuth early in the eighteenth century. The decorations were painted on the fired enamel, purple being the predominating colour. Large drinking mugs, painted by

competent artists, were among the principal products. An example in the Pennsylvania Museum is painted over the glaze, in the French style, with a carefully executed figure of a man, supposed to be the portrait of Moses Mendelssohn. It is marked with the letters B. P., the initials of the place of manufacture, Bayreuth, and the name of Joh. Georg Pfeiffer, who was after 1747 proprietor of the factory (see No. 46).

Pieces marked B. K. were produced in the time of Knoller, 1720 to 1745. Those bearing the letters B. F. S. were made during the management of Fränkel and Schreck, from 1745 to 1747.

NÜRNBERG.

The manufacture of faience was carried on at Nuremberg during the first half of the eighteenth century.

The mark most frequently found on this ware is the letter K, followed by three dots arranged in a triangle, the initial of Georg Friedrich Kordenbusch, a painter at that factory. He also used the two initials of his name, G. K., and occasionally the letters N. B. (Nürnberg) above the K.

Numerous examples of Nuremberg faience may be seen in the Museum collection, including a set of plates in light blue enamel with dark blue painting, the central device being a basket of fruit.

KELLINGHUSEN.

A factory was in operation at the end of the eighteenth century at Kellinghusen in Holstein, North Germany, where stanniferous faience was made with underglaze polychrome decorations. Bouquets of flowers, boldly painted in green, blue, brown, yellow, brownish red and violet are most characteristic, and plates frequently have borders with superficial yellow ground. The ware is frequently, though not always, marked. The most common mark is composed of the letters "K. H.," with the initial of the decorator beneath, as "M." for "Moller," "Dr. G.," for Dr. Grauer," etc. In the Museum collection are two large dishes or plates, one of which is here shown (No. 45).

OTHER GERMAN FAIENCE CENTRES.

Faience was also made at Braunschweig, Cassel, Eckernförde, Frankhental, Frankfurt-am-Main, Fulda, Hanau, Hochst, Künersberg,

No. '82-309.

48. TIN ENAMELLED VASE (17⅞ inches in height).
Purple Decoration; Relief Ornaments.
Stralsund, Sweden, Eighteenth Century.

No '82-754.

49. TIN ENAMELLED PLATE (8¾ inches).
Blue Camaieu Decoration; Bianco-Sopra-Bianco Border.
Stockholm, Sweden. 1759.

Nos. '99-738, 739

50, 51. TIN ENAMELLED BOXES (7¾ inches in length).
Polychrome Decoration. Marieburg, Sweden. Eighteenth Century.

No. '99-475.

52. TIN ENAMELLED PLATTER (35 inches in length).
Purple Decoration. View of Drottningholm. Marieburg, Sweden, Eighteenth Century.

Münden, Schleswig, Stockelsdorff and Rendsburg, in Holstein, and numerous other places of lesser importance. A small faience tray in the Museum collection, of Stockelsdorff manufacture, has a fluted border edged with purple, and a central tulip flower in the same colour, with green leaves. The spur scars on the back have been disguised by green and black leaves and buds. The mark is the abbreviation of the name, St. ff in black. The decoration reveals the Swedish influence. At Hochst were produced many soup tureens in the forms of birds and animals. Some of the more important German factories developed pronounced styles of work which are easily recognised, but it is next to impossible to identify the wares made at the numerous small establishments. A German wine jug of the eighteenth century is decorated with a biblical scene, Juda and Tamar, in colours. The title of the subject is frequently found on these jugs, scratched beneath the handle in fine, sometimes microscopic lettering (see No. 47).

One of the most interesting pieces in the Museum, of uncertain provenance, is a soup tureen with heavy yellow enamel ground and overglaze decorations of sprays of flowers in natural colours. The handles are in the form of a boar's head.

SWEDEN.

There were three important centres of faience manufacture in Sweden during the eighteenth century, Stockholm, Marieberg and Stralsund. The products of these places are characterised by applied ornaments, such as flowers and figures, in high relief, and polychrome decorations, in which the purples predominate, ranging from violet to a purplish black. A characteristic form of vase is represented as rising from a mound, or ruins of a tower, frequently having modelled figures grouped around the base in bold relief. Many of these vases will be found in public collections.

STOCKHOLM AND RÖRSTRAND.

The early productions of Stockholm, from 1726 to 1759, were principally imitations of Oriental and Dutch wares, usually painted in a rather pale blue camaieu, on a bluish enamel, sometimes relieved with border designs in white enamel. A plate of this

period, in the Museum collection, is ornamented with a central device of a five-pointed star with long rays, in blue cameieu, and a *sopra-bianco* margin, consisting of a fruit and flower design in white enamel. Around the ledge is a narrow blue band in Chinese style. On the base is the date mark (1759) and the initials of the decorator, "K. I." in blue (see No. 49). This fabric presents a totally different appearance from that of the other Swedish factories, resembling more closely the Delft ware of Holland in colouring and general effect.

From 1760 to about 1783, known as the second period, when competition set in, the Stockholm factory was known as the Rorstrand works. The mark is the name "Rorstrand," with the date of manufacture.

MARIEBERG.

The Marieberg factory was established soon after 1750, and the manufacture ceased about the year 1780. In the Museum collection is a pair of covered dishes, or boxes, the lid of one being surmounted by modelled figures of a boy and goat, and that of the other by a girl and dog. These bear the Marieberg mark, three crowns over the letters " M. B." (see Nos. 50 and 51).

A superb platter, thirty-five inches in length, with walls an inch in thickness, shows a well-painted view of Drottningholm, in purple (No. 52).

STRALSUND.

The manufactory at Stralsund was in operation before the middle of the eighteenth century, continuing until about 1786. A large vase, in the Museum collection, made at Stralsund in 1769, has a perforated cover and is decorated with landscapes and ruins of buildings painted lightly in purple. Draped around the sides are festoons of flowers and leaves in bold relief. At the base a boy and dog are modelled in the foreground (see No. 48). The mark consists of the arms of the town, a crown on the point of three radiating lines, together with the initial of the director of the factory and figures representing the date. The vases of Marieberg and Stralsund are similar in form and colouring but the modelling of the latter is better, as a rule, and in bolder relief. Stralsund passed into the possession of Prussia in 1815.

No. '82-1372.

53. Tin Enamelled Cream Jug (3½ inches in height). Polychrome Decoration. Kiel, Denmark, 1765.

No. '06-441.

54. Tin Enamelled Jug (9½ inches in height). Polychrome Decoration, on Dark Blue Ground. Luxembourg, Belgium about 1780.

Trumbull-Prime Collection, Princeton University.

55. Tin Enamelled Tureen
Deep Rose, Green and Yellow.
Luxembourg, Belgium, Eighteenth Century.

Nos. '32-476, 477.

56, 57. Tin Enamelled Plates (9¼ inches).
Polychrome Decorations, Yellow Borders. Hölitsch, Hungary, Eighteenth Century.

DENMARK.

A manufactory of stanniferous faience was founded by Jean Buchwald at Kiel, Denmark, previous to 1760. The body of this ware is exceedingly soft, and where the enamel is thin it shows a pinkish tint. The decorations are usually in the style of the Strasbourg faience, although the modelling strongly suggests the Swedish influence. A small covered cream jug, with rocaille handle and three feet, in the Pennsylvania Museum, is marked "Kiel" above the letter "T", the initial of Taennich, who was director of the factory about 1765 (see No. 53). Abraham Leihamer was one of the principal decorators, and his name is sometimes found on early pieces produced at this factory. Kiel passed into the possession of Germany in 1866.

BELGIUM.

The most important faience manufacturing centre in Belgium was Luxembourg. In 1767, the Boch Brothers established a factory at Septfontaines, in the environs of that city, where many varieties of pottery and porcelain, in imitation of French and other wares, have been made down to the present time. In the latter part of the eighteenth century and early part of the nineteenth, stanniferous faience was produced extensively. A jug in the Museum collection is covered with a ground of dark blue enamel with a white panel in front, on which is a transfer printed engraving in black with the inscription:

Dans Vermandois infanterie.
On avait sa tente!

This was evidently produced after the Revolution, probably about 1810. The jug has a small lip and a pewter cover. A similar jug with deep blue ground has a reserve panel in white, in which is painted in Nevers colors the figure of a man with a barrel organ. This piece belongs to the latter half of the eighteenth century (see No. 54).

A beautifully modelled tureen, in the Trumbull-Prime collection, at Princeton, N. J., is ornamented with relief festoons and "meander" borders, in green, yellow and deep rose. The four feet are in rocaille style and the cover is surmounted by figures of three boys. On the under side of the cover is a mark composed of the cursive letters B. L.

in underglaze blue. The shape of the tureen suggests Niderviller influence, while the colouring of the decorative work is in the Sceaux style (No. 55).

The mark of this firm previous to the Revolution was the monogram L. B., or the letters B. L. written side by side. At a later date an impressed mark was used consisting of a circle containing the words "Boch a Luxembourg" surrounding a central numeral.

HUNGARY.

In the eighteenth century there was a manufactory of stanniferous faience at Hölitsch, Hungary, where plates and dishes of various forms, and vases, were made and decorated in imitation of the wares of Marseilles and Montpellier. A very characteristic style of decoration used there consists of a solid yellow ground, with medallions reserved in white, on which are painted flowers, landscapes and Chinese figures, in polychrome. These medallions are circular, fan-shaped, or of other forms, and are applied to round, triangular and lobed dishes of various designs. The enamel is heavy and thick, of a deep, rich yellow (in the Montpellier style), covering both sides of dishes. Two plates, in the Museum collection, are of circular form, an inch and a half in depth, one marked with the letter H and the other with the initials H. I. (see 56 and 57). The painting is slightly in relief, like that of the faience of Marseilles.

In the collection of Mrs. John Harrison, Philadelphia, is a triangular dish with the characteristic orange ground and polychrome medallions in the Chinese style. This piece bears the mark H. H.

Mr. Solon figures, in his *French Faience*, a covered dish of Aprey ware which is similarly decorated, the painted white medallions being in a red ground.

THE UNITED STATES.

Stanniferous faience has never been made in the United States, except in an experimental way. The blue Delft ware of Holland has been imitated to some extent at certain potteries, but instead of tin enamel the ordinary transparent glazes have been used. A common grade of white pottery covered with coloured glazes, under the trade name of "Majolica," has been produced extensively at several establishments, particularly the New York City Pottery of James Carr, the Mayer pottery

in Trenton, and the pottery at Phœnixville, Pa., but this possesses none of the characteristics of the old Italian faience.

The nearest approach to tin-enamelled ware in this country is a variety of earthenware made a half century or more ago at the Bell pottery, Strasburg, Va., which is glazed with pewter, and consequently contains a small percentage of tin. This ware, however, was only produced in a limited way. A large water jar, with cover and stand, recently added to the Museum collection, shows a pewter glaze ovor a ceating of white slip. The handles consist of moulded lions' heads, and on the front is a relief figure of Daniel wrestling with two lions. This piece was made by Solomon Bell about the year 1842.

We have been shown examples of tin-enamelled pottery, which were claimed by their owners to be specimens of "the first ware ever made in Trenton," but these have invariably proved to be pieces of ordinary Dutch Delft of the latter part of the eighteenth century. If such ware was ever produced in this country, the first piece has yet to be recognized.

MARKS
ON TIN ENAMELLED POTTERY.

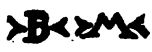
The Marks found on Stanniferous Faience are so numerous that were we to attempt to reproduce all that have been figured in ceramic monographs and histories, they would fill a large volume. The majority of those that have been published are rarely, if ever, met with, while a large proportion are probably unique, that is to say have been found on only a single piece of ware, and cannot, therefore, be considered as factory marks. Many others are merely carelessly executed variations of well-known marks. The hieroglyphics, signatures and nscriptions painted on Italian maiolica, with some few exceptions, relate only to the individual objects on which they occur and are therefore of no value in the identification of other pieces, although they have been copied in many of the ceramic books.

On English Delft no marks appear to have been used, although an occasional character is met with, the significance of which, if it ever possessed any, is unknown.

For all practical purposes, therefore, it is deemed sufficient to reproduce here only those which are most frequently seen. Those students who may desire to go more deeply into the subject are referred to the works mentioned in the PREFATORY NOTE.

ITALIAN MAIOLICA.

FAENZA.



FAENZA. Mark of Baldasara Manara, c. 1540.

URBINO. Mark of Nicola da Urbino.

GUBBIO. Mark of Maestro Giorgio Andreoli.

GUBBIO. Mark of Maestro Giorgio Andreoli.

GUBBIO. Mark of Maestro Giorgio Andreoli. c. 1525.

CAFFAGIOLO.

SAVONA. From the Arms of the Town. On a plate in the Trumbull-Prime collection, painted with figure scene in blue camaieu.

GENOA. Tower and Beacon Mark. On a dish in the Museum collection, painted in blue underglaze (No. 5).

GENOA. On a plate in the Museum collection, painted with figure scene in blue camaieu.

HOLLAND DELFT.

"THE PORCELAIN HATCHET" FACTORY. Three different marks of Justus Brouwer, c. 1760. On two dishes with blue Hawthorn decoration in Chinese style, in the Museum collection (see No. 17).

"THE GOLDEN FLOWERPOT" (*De vergulde Blompot*). Pieter van der Stroom, c. 1693.

Mark of the same, on covered cheese dish with modelled goose or swan on cover, polychrome decoration, in the Museum collection (see No. 18).

"THE THREE BELLS" Factory. Mark of W. van der Does, c. 1764. On large plate or plaque, polychrome decoration, in the Museum collection (see No. 21).

Variation of the above mark.

AMSTERDAM. Mark of Hartog Van Laun and Brandeis. Factory established about 1780 and operated for about five years. On a tray or dish with hunting scene, in blue, in the Museum collection (see No. 23).

"THE THREE CINDER TUBS" Factory. Mark of Hendrick van Hoorn, c. 1759. On two circular dishes with lids modelled in the form of eels, blue, red, and yellow, in the Museum collection.

"THE STAR" Factory. Mark of Justus de Berg, c. 1760. On a covered box, decorated in blue, in the Museum collection (see No. 24).

"THE DOUBLE JUG" Factory. Mark of Lowys Fictoor, c. 1690. On a large covered box, decorated in blue, in the Museum collection (see No. 25). The same mark was used on similar ware, about the same time, by Lambertus Eenhoorn.

FRENCH FAIENCE.

LILLE. The monogram of Francois Boussemaert, a director of the factory. Sometimes this mark was used in conjunction with the name of the town, written out in full.

LILLE. A Variation of the above.

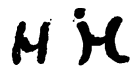
SINCENY. Abbreviation of the name of the town.

SINCENY. Initial of the name of the town.

MOUSTIERS. Monogram of Olerys-Laugier, proprietors of the factory. On large dish in Museum collection (see No. 41).

MOUSTIERS. Same Mark with initial of decorator.

MOUSTIERS. Same Mark with initial of decoration.



STRASBOURG. Two variations of the mark of Hannong. The second is probably that of Joseph Hannong.

STRASBOURG. Monogram of Paul Hannong.

MARSEILLES. Fleur-de-lis mark used by Honoré Savy. On tureen in Museum collection (see No. 43).

MARSEILLES. Monograms of J. Robert.

MARSEILLES. Monogram of Veuve Perrin (the widow Perrin), in black, purple, etc. over the glaze. On a plate in the Museum collection.

FRENCH FAIENCE.

NIDERVILLER. Monogram composed of the combined initial letters of the names of Baron de Beyerlé and the town. After 1754.

NIDERVILLER. Monogram of the Count de Custine. After 1774.

NIDERVILLER. Same mark with coronet. This should not be confused with a somewhat similar mark used on Ludwigsburg or Kronenburg porcelain.

NIDERVILLER. The interlaced C's were sometimes used with the initial of the name of the town.

SCEAUX. The anchor of the Grand Admiral of France, the Duke of Penthièvre.

SCEAUX. The name painted in full, after 1772.

SCEAUX. Initials of "Sceaux" and "Penthièvre," combined with the anchor.

SCEAUX. Abbreviation of the name of the place, 1753–1760.

SAINT-AMAND-LES-EAUX. The monogram of Pierre Fauquez.

SAINT-AMAND. Variation of preceding mark.

SAINT OMER.

QUIMPER. The monogram of La Hubeaudière, director of the works in 1782.

APREY. Abbreviation of the name. Sometimes this mark was used in combination with the initials of decorators, J., P., V., G., etc.

GERMAN FAIENCE.

BAYREUTH. Combined initials of the name of the place and that of the director of the factory, Knöller (1720–1745).

BAYREUTH. Initials of the town and the director of the works, Joh. Georg Pfeiffer (1747). On a mug in the Museum collection (see No. 46).

BAYREUTH. Initial of the town and those of Fränkel and Schreck, managers of the factory from 1745 to 1747.

BAYREUTH. Abbreviation of the name of the town and initial of Knöller.

NUREMBERG. The initial of Georg Friedrich Kordenbusch, a director of the factory. On several plates in the Museum collection, in medium blue, under the glaze.

NUREMBERG. Initials of Georg Kordenbusch.

NUREMBERG. Initials of the town above that of Kordenbusch.

KELLINGHUSEN. Initials of the town and that of Möller, a decorator.

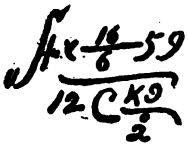
KELLINGHUSEN. Initials of the town and those of Dr. Grauer, a decorator.

FRANKENTHAL. Monogram of Paul Hannong, above the initial letter of the name of the town.

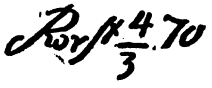
Sometimes a monogram composed of the letters C. T. in written capitals (Carl Theodor, a patron of the factory) is found on Frankenthal faience, either alone, or surmounted by a crown.

HÖCHST. The wheel is found alone, or accompanied by the initials of a decorator. It is sometimes surmounted by a crown, and is usually painted in blue beneath the glaze.

SWEDISH FAIENCE.



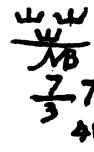
STOCKHOLM. Name of the city abbreviated, with date of fabrication (June 16, 1759), in blue, often accompanied by the initial of the name of the decorator. On a plate with *bianco-sopra-bianco* border in the Museum collection (see No. 49).



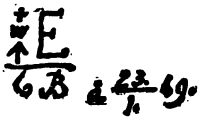
RÖRSTRAND. Mark in blue or purple. The date is March 4, 1770.

MARIEBERG. Mark of the three crowns of the arms of Sweden, in blue, often accompanied by the initial letter of the decorator. On two modelled boxes in the Museum collection (see Nos. 50 and 51).

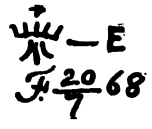
MARIEBERG. The date is Nov. 15, 1768.



MARIEBERG. The date is March 7, 1771. On a vase in the Museum collection.



STRALSUND. Mark in purple on a large vase with relief decoration, in the Museum collection. The date is Jan. 23, 1769.



STRALSUND. The three lines are supposed to represent the ermine of Bretagne, surmounted by the crown, from the arms of the town, with the letter E, the initial letter of d' Ehrenreich, director of the factory. Beneath is the date (July 20, 1768). Sometimes the initials of the decorators are added.

DENMARK, BELGIUM AND HUNGARY.

KIEL. Name of the place of manufacture in full, and the initial of the name of Taennich, director of the factory c. 1765. Mark in purple on a small cream jug in the Museum collection (see No. 53).

KIEL. Same mark, abbreviated.

KIEL. Same, abbreviated. Initial of Buchwald, director of the factory.

LUXEMBOURG. Initials of the town and the manufacturers, Boch Brothers.

HÖLITSCH. The initial of the name of the place. On a plate in the Museum collection (see No. 56).

HÖLITSCH. The mark is sometimes accompanied by another letter, probably the initial of the decorator. On a plate in the Museum collection (see No. 57).

HÖLITSCH. Mark given by Garnier.

HÖLITSCH. Mark on a plate in possession of Mrs. John Harrison, Philadelphia, Pa.

RECAPITULATION OF PRINCIPAL

	Countries.	Body.	Enamel.
MAIOLICA.	Italy ..... Spain.....	Medium softness.	White; the Italian ware covered with a thin coating of lead glaze; frequently with metallic lustre.
	Mexico.....	Medium hardness and pinkish tint.	Heavy, irregular; no lead glaze.
DELFT.	Holland.....	Soft, easily cut with knife.	White or tinted; no lead glaze.
	England.....	Harder, less easily scratched with point; pinkish tint where enamel is thin.	White; thin coating of lead glaze.
FAIENCE.	France	Medium softness (excepting Nevers, which is harder).	White or tinted; no lead glaze.
	Nevers	.....	.....
	Rouen	.....	.....
	Moustiers	.....	.....
	Strasbourg.....	.....	.....
	Marseilles	.....	.....
	Niderviller...	.....	.....
	Sceaux	.....	.....
	St. Amand.	.....	.....
	Germany	.....	.....
	Sweden.....	.....	.....
	Denmark	.....	.....
	Belgium	.....	.....
	Hungary	.....	.....

Features of Tin Enamelled Pottery.

Decoration.	Shapes.	Marks.
Incorporated *in* the enamel (underglaze). Blue, yellow and green predominating.	Drug jars, vases, plates, plaques, salt cellars, etc.	Names of Fabriques crudely painted with brush; arbitrary signs, monograms and dates. Frequently unmarked.
Crudely painted in raised blue or polychrome.	Similar to above.	Unmarked.
Incorporated *in* the enamel (underglaze). Polychrome paintings, sometimes with gold. Blue predominating.	Covered jars, vases, tiles, dishes, figures, etc.	Initials and names of makers; symbols of factories; often unmarked.
Painted between the fired enamel and lead glaze, or transfer printed. Blue predominating. Bristol often with bianco-sopra-bianco traceries.	Caudle urns, posset pots, puzzle mugs, plates, punch bowls, tiles, etc.	Rarely marked.
....	Tureens, vases, plates, platters, figures, etc.; modelled feet, handles and lids.	Names and initials of makers and factories.
Italian and Persian styles. Incorporated *in* the enamel (underglaze). No red.		
Lambrequins, armorial, cornucopia and quiver. Incorporated *in* the enamel (underglaze). Blue and red predominating.		
Minute figures, grotesque style, in camaieu and polychrome. Incorporated *in* the enamel (underglaze).		
Polychrome paintings, frequently with fine black outlines, occasionally gold *on* the enamel (overglaze).		
Colours in slight relief *on* the enamel.		
Imitation of wood-graining, etc.		
Cupids and flowers, painted *on* the enamel, often with gold.		
Bianco-sopra-bianco or raised white traceries.		
Purple and blue predominating. Frequently mottled grounds.	Tureens, mugs, wine jugs, plates, plaques, figures, etc.	Names and initials of makers and factories.
Purple predominating. Relief flowers and figures.	Vases, plates, figures, jugs, etc.	Names or initials of factories and dates.
Swedish style.	Milk jugs, etc.	Name of place and initials of painters.
Dark blue ground. Painted and printed panels. Sprays of flowers on white.	Mugs, etc.	Names of place and makers.
Solid yellow ground, reserved medallions, often in Marseilles style.	Plates, dishes, trays.	Initials; H in combination with other letters.

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